

Cinematheque

Abigail Child's *B/Side*
Shadow Land
Carl Dreyer's *Ordet*
Leslie Asako Gladsjø's *Pandaemonium*
and *Stigmata*
Nilita Vachani on the international
domestic labor market
Dominic Angerame's *City Symphony*
Verner Herzog's *Land of Silence*
and *Darkness*

Winter 97 Highlights

John Lowe's *Unstable Mirrors*
That's Entertainment
Andrew Noren
Tarkovsky's *The Mirror*
Richard Myer's *Moving Pictures*
Jalal Toufic
Christian Keathley
New Films by Mark LaPore, Stan Brakhage,
Tim Wilkins, Janie Geiser and others
Su Friedrich with *Hide and Seek* and
earlier films

Notes from the Back Office

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Irina Leimbacher, Associate Curator & Office Manager

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Joel Shepard, Associate Director

Check out our recent publications

1995 Program Note Booklet	\$12.00
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Marina McDougall
Sandra Peters
Laura Takeshita

Exhibition Assistants

Thierry Di Donna
Charles Hutchins

Interns/Volunteers

David Bjorngaard
Alex Blatt
Christian Bruno
Rick Danielson
Zamira Ha
Christine Metropoulis
Eduardo Morell
Mark Wilson
Stacey Wisnia

Design

Brian Scott, Boon Design

If you believe that the exhibition of film art is important, your support is needed now more than ever, and remember—a large portion of our budget is paid directly back to artists through honoraria and film rentals. Please consider joining or making a tax-deductible contribution to the Cinematheque.

We'll put every dime on the screen.

Check out our new membership categories and rewards and become a member today. If you are already a member, rejoin at the next higher level and receive the gifts of your new category. All members receive calendars and newsletters via first class mail. Members can reserve tickets by calling in advance, and are invited to special members-only events.

Always is the perfect time to

Cinematheque

San Francisco Cinematheque
480 Potrero Avenue
San Francisco, CA 94110
ph 415.558.8129

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Name

Address

City, State, Zip

Phone Number

Enclosed is my check for \$

Please make checks payable to the San Francisco Cinematheque.

Are you employed by a company that has a matching gifts program? If so, your membership fee can be doubled or tripled. Check with your personnel department, or call us for details.

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480 Potrero Avenue
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fx 415.558.0455

ADDRESS CORRECTION REQUESTED

The San Francisco Cinematheque is supported in part with funds from

The William and Flora Hewlett Foundation, San Francisco's Grants for the Arts, National Endowment for the Arts, the California Arts Council, The Fleishhacker Foundation, The Zellerbach Family Fund, The Voluntary Arts Contribution Fund, The Bernard Osher Foundation, Business Members Charles Schwab Corporation Foundation, Monaco Film and Video, Dolby Laboratories, Leo's Professional Audio, the generous contributions of the Friends of the Cinematheque, and the cooperation of the San Francisco Art Institute and Center for the Arts Yerba Buena Gardens.

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Thanks to our new and renewed Cinematheque Members

Leslie Alperin
Brenda Andrews
George Andrews
Rebecca Barten & David Sherman
Jeanne Baumgarten
Roko V. Belic
Mary Ann Biewener
Eric Bock
Charles Boone & Josefa Vaughan
Mo Brownsey
Michael Butler
Kristin Cato
Anita Chang
Donald R. Clark Jr.
Edward Everett Crouse

Medora Ebersole
Mary Filippo
Michael Fox
Robert Haller
Dennis Hanlon
Louis Hock
Karen & Douglas Holmes
Taka Iimura
Lisamarie Inesi
Ron Kisling
Liz Kotz
Karen Lanson, Dolby Laboratories Inc.
Jon Livingston & Kathy Burch
Paul Lundahl
David Madson

Marina McDougall
Lynne Merrick
Cornelius Moore
Margaret Morse
Scott Peterson
Chana Pollack
A. Tiffany Pruitt
Corey Rosen
Lynne Sachs & Mark Street
Mark Scown
Stephen Seligman & Mary Amsler
Elizabeth Sher, I.V. Studios
Gail Silva & Tim Blaskovich
Scott Simonon
Jon Stout

Johnny Symons
Lesley Tannahill
Arthur Tashiro
Marsha Ann Townsend
Sandy Walker
Freda Wallin
Peter Washburn
Phil Weisman
Bruce Willems-Braun
Todd Wilson
Richard Winchell
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COVER: 37-73 by Richard Myers

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NEW MEMBERSHIP CATEGORIES AND REWARDS

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Student/artist/low income \$15
One half-price admission

Individual \$25
One half-price admission

Family \$50
Two half-price admissions

Contributor \$100
Two free admissions + a Cinematheque tote bag

Sponsor \$150
Same as Contributor + a Cinematheque publication

Donor \$250
Same as Sponsor + Stills from the Warhol Films, a photo book by Billy Name

Patron \$500
Same as Donor + a video by Barbara Hammer, Jeanne C. Finley, or Craig Baldwin

Benefactor \$1000
Same as Patron + an original art work by Nayland Blake

Visionary \$1500
Same as Benefactor + curated private screening

Cinematheque

Feb 6
Thursday 7:30pm CENTER FOR THE ARTS
From the Bay and Beyond—New Films 1
Visible Traces

We will begin our New Year with two programs celebrating recent films from the Bay Area and around the country, most of which are premiering or being shown at the Cinematheque for the first time. Tonight's selection includes Timoleon Wilkins' *MM*, a meditation on his birth and potential death and that of film, Mark LaPore's beautiful but troubling cultural portrait *A Depression In The Bay of Bengal*, Jennifer Reeves' high-energy emulsion manipulated *The Girl's Nervy*, one of Stan Brakhage's finest hand painted efforts *The Little "b" Series*, Jeremy Colemen's subtle visual poem *Dust On The Water*, Steve Polta's sensory conundrum *Picture Window*, and Jeanne Liotta's *Ceci N'est Pas*, a film tracing of mortality.

Feb 9
Sunday 7:30pm SAN FRANCISCO ART INSTITUTE
From the Bay and Beyond—New Films 2
Hidden Tales

This second program of recent films includes Abraham Ravett's *Horse/Kappa/House*, a film inspired by Japanese folk legends, which echoes the external and unseen worlds of the Japanese environment, Chana Pollack's elegiac family portrait *Fetal Position*, Joell Hallowell and Jaclyn White's vitalizing record of a group of pioneering women who find new meaning in later life, *Chapter 20 The Book Club*, Tam Ojala's vision about mysteries of self identity *Dreams of Blue Horses*, Stefan Ferreira Cluver's *Philosopher's Stone*, a picture-sound puzzle of chemistry and alchemy in daily life, and Heather MacAdams' bizarre found-footage *Joe Was Not So Happy*.

Feb 13
Thursday 7:30pm
Special Location
NEW LANGTON ARTS, 1246 FOLSOM ST.
Shadow Land

Co-Sponsored by New Langton Arts
Shadow Land was conceived to accompany New Langton Arts exhibition *Real World*, a group of installations by young artists which open new perceptual understandings of the external world by playfully juxtaposing suggestions of the real and the false. These mostly recent films and videos juxtapose alternate personae and imagined landscapes, sometimes shadowing the real world, sometimes reflecting inner fantasies. Works include: *The Secret Story* by Janie Geiser, *Ellipsis* by Lora Bernberg and Sabisha Friedberg, *Lulu* by Lewis Klahr, *Back In The Saddle Again* by Scott Stark, *Bimbo's Initiation* by the Fleischer Brothers, *Now Pretend* by Leah Gilliam, *Beets In A Blue Flowered Bowl* by Fae Yamaguchi, *Test* by Tony Oursler and *Tuning The Sleeping Machine* by David Sherman.

Feb 16
Sunday 7:30pm SAN FRANCISCO ART INSTITUTE
Hertzog's Land of Silence and Darkness & Hamilton's These Hearing Aids Whistle

M. Kahn Hamilton and Werner Herzog (tent.) *In Person* Herzog's 1971 *Land of Silence and Darkness* takes us into the extraordinary world of the deaf-blind and is possibly the most mystical of the documentaries made by a director famous for his voyages into the agonies and ecstasies that usually bypass the lives of ordinary people. Focusing on the 56 year old Fini Straubinger who lost her sight and hearing as a teenager and who, after a three decade long depression, travels throughout Germany as a consultant and educator for those like her, the film transports us towards an existence so intense and abstract that conventional description becomes irrelevant. Herzog's work will be preceded by local maker M. Kahn Hamilton's *These Hearing Aids Whistle*, a moving account of his experience of being diagnosed deaf at age 6 and of living in both the world of the hearing and the hearing-impaired. (Programmed by Irina Leimbacher)

Feb 20
Thursday 7:30pm CENTER FOR THE ARTS
B/Side by Abigail Child

Abigail Child In Person
New York filmmaker Abigail Child returns to the Cinematheque with her first major work since the completion of her 7-part *Is This What You Were Born For?* in 1989. Applying rhythmic construction, poetic license and a generous eye to bodies in poverty, *B/Side* (1996, 40 min.) documents poignantly and beautifully a gritty vision of late 20th century urban life. *B/Side* is an experiment in entering the delirium of the Lower East Side. Framed by footage of a homeless encampment settled after the riots of June 1991, the film is a portrait of economic upheaval and physical displacement, mingling the streets of today with those of memory and the past. *B/Side* has been selected for the 1997 Whitney Biennial. Also: *Mayhem* (1987) and *Mercy* (1989).

TOP TO BOTTOM
In the Course of Human Events by Dominic Angerame
B/Side by Abigail Child
The Lighted Field by Andrew Noren
Earthly Possessions by Pelle Lowe
Horse/Kappa/House by Abraham Ravett

BACKGROUND
Buster Keaton in Samuel Beckett's *Film*

Feb 23

Sunday 5:30pm SAN FRANCISCO ART INSTITUTE
Early Evening Experimental Free Admission

Schmeergunitz (1966) by Gunvor Nelson and Dorothy Wiley, *Fuses* (1964-7) by Carolee Schneemann and *Djune/Idexa* (1994) by Salome Milstead

Feb 27

Sunday 7:30pm CENTER FOR THE ARTS
Moving Pictures of Richard Myers

Richard Myers In Person
Richard Myers has been developing his unique world of dream-films since 1960, films which use meticulous craft to envelop the viewer in subtle but startling dislocations of logic, time and space. *Moving Pictures* (1990, 100 min.) is an award-winning feature "built upon a single, continuous horizontal movement of the camera—a relentless right to left tracking of the lens onto a consistently complex and enthralling dream-scape...A woman narrates her dreams which we see enacted in a number of overlapping and discontinuous vignettes...The themes of her dreams construct a twentieth-century history of magicians, circuses and cinema... (Myers') unspoken conceit may be the notion that the history of our century and the history of cinema (spectacle) are one and the same, both tumbling to the end of the millennium." (Jason Simon, *Dialogue*) Also: Myer's early autobiographical *37-73* (1974)

Mar 2

Sunday 7:30pm SAN FRANCISCO ART INSTITUTE
Reflecting Time: Noren's The Lighted Field and Tarkovsky's The Mirror

Andrew Noren's *The Adventures of the Exquisite Corpse* is an ongoing series of films which explore the magical activity of light as reflected through familiar objects and the filmmaker's personal landscape. *Part V, The Lighted Field* (1987, 61 min.) is more of a narrative puzzle than the others, seamlessly incorporating pre-existing and recorded material into a celebration of vision and memory. Tarkovsky's *The Mirror* (1975) is the director's mesmerizing tapestry of documentary and autobiographical landscapes inspired by his memories growing up in the war-torn Soviet Union. "For I had made up my mind that in this film, for the first time, I would use the means of cinema to talk of all that was most precious to me, and do so directly, without playing any kind of trick." (AT)

Mar 6

Thursday 7:30pm CENTER FOR THE ARTS
That's Entertainment!

Curated and Presented by Charles Lofton & Daniel Schott
What happens when the newest "avant-garde" cultural producers have been raised on MTV music videos, infomercials, slasher films, CD-Roms, video games, and other latchkey entertainment forms? They re-consume them, and spit them back out at you. This program features work that uses popular entertainment formats like the music video, CD-Rom, the situation comedy to illustrate life on Earth as a stimulus-craving ritalin-popping media-damaged member of society. Work includes *Corazon Sangrante* by Ximena Cuevas, *Watch Out for Invisible Ghosts* by Kristin Lucas, *Dottie Gets Spanked* by Todd Haynes, *Punk Rock Date* by Greta Snider, *27* by Greg Sax, *Alienator* by Texas Tomboy, *ElectroPeroFunkyMix* by Rafael Tontatiuh, and MORE! (DS & CL) Daniel Schott is the director of Artists Television Access and Charles Lofton is a video artist; Both recently guest curated for The Mix Festivals in New York City and San Francisco.

Thursdays @ Center for the Arts 701 Mission at 3rd
Sundays @ San Francisco Art Institute 800 Chestnut Street

Admission: \$6 general \$3 members, students, seniors, disabled

Unless otherwise noted, all shows begin at 7:30pm
For more information please call 415.558.8129

Mar 8

Saturday 7:30pm SAN FRANCISCO ART INSTITUTE
Special Day, Admission \$7.00

Woman/BODY/Function: Five Films About Female Stuff

Curated and Presented by Wendy Levy and Jay Rosenblatt
A Benefit for the Women's Cancer Resource Center
Co-Sponsored by Film Arts Foundation

Five award-winning, provocative films which deal with a woman's various bodily functions eating, drinking, bleeding, ovulating, fantasizing, obsessing, inseminating, and healing and with the concept of a woman's "functioning" in society. Capturing formative bodily experiences women go through in all stages of life, and attempting to understand these experiences personally, politically, and culturally, the films also reveal a variety of female "secrets," commonly-held beliefs, rituals and fantasies that don't often get talked about in mixed company. *Your Name In Cellulite* by Gail Noonan, *Period Piece* by Jennifer Frame and Jay Rosenblatt, *The Match That Started My Fire* by Cathy Cook, *Tomboy* by Dawn Longsdon, and the Bay Area premiere of "swim, swim..." *Talking to Sperm And Other Desperate Acts* by Wendy Levy, which gives a new twist to the grueling process of trying to conceive a child when one's body and one's culture won't cooperate.

Mar 9

Sunday 7:30pm SAN FRANCISCO ART INSTITUTE
When Mother Comes Home for Christmas...

Co-Sponsored by NAATA
Special Admission \$7.50 for non-members of Cinematheque or NAATA

Nilita Vachani In Person
Indian filmmaker Nilita Vachani's new documentary is a portrait of Josephine, one of thousands of women in developing countries forced to abandon country, home and family in order to support the family they leave behind. While her own children grow up in an institution in Sri Lanka, Josephine, a single mother of three, earns the salary to support them by taking care of a young child in Athens, Greece. At Christmas both mothers return to their families, Josephine for the first time in eight years. Vachani's camera sensitively explores this emotional and economic web of relationships and the dramatic effects of the international domestic labor market on Josephine, her children and the maternal bond. An award-winning filmmaker, Vachani was assistant director on Mira Nair's *Salaam Bombay* and currently lives in Greece. (Programmed by Irina Leimbacher)

Mar 6-13

Asian American Film Festival: Experimental Shorts

The Cinematheque and San Francisco International Asian American Film Festival (NAATA) co-present two programs of short films and videos curated by the Festival Program Committee: *37 Stories About Leaving Home* with work by Shelly Silver, Veena Cabreros-Sud and S. Morijiro on Saturday, at 7:00pm; and *Lobby Lounge*, showing continuously in the theater lounge, with work by Nguyen Tan Hoang, Hey-Yeon Jang, Elie Lee, M. Nanji, Waller Raad and others. See the Festival brochure for more details; Cinematheque members will be admitted at the Festival Discount price.

Mar 13

Thursday 7:30pm CENTER FOR THE ARTS
Secret Thoughts: The Films of Marie Menken

Introduced by Charlotte Pryce
Her lens is focused on the physical world, but she sees it through a poetic temperament. She catches the bits and fragments of the world around her and organizes them into aesthetic units which communicate to us...Does Menken transpose reality or condense it? Or does she simply go direct to the essence of it?" (Jonas Mekas) Tonight we present rare films by Marie Menken, one of the major independent American filmmakers of the 1940's-60's. Menken's delicate, highly personal oeuvre—she was the first to film simple daily events, taking "home movies" as art— influenced Anger, Warhol, Brakhage, Hammer, and many others. Films will include *Eye Music In Red Major*, *Arabesque for Kenneth Anger*, *Andy Warhol*, *Notebook*, *Glimpse of the Garden* and several others.

Mar 26

Thursday 7:30pm CENTER FOR THE ARTS
Images of Displacement: Multimedia Work by Jalal Toufic & Christian Keathley

Jalal Toufic and Christian Keathley In Person
Jalal Toufic is a prolific writer, film theorist and video artist. Through images from the yearly Shi'ite ritual Ashoura commemorating the slaughter of the grandson of Mohammed in 680, Jalal's two-channel video *Ashoura: This Blood Spilled In My Veins* (1996) "probes the function of the preservation of the image in the digital era, the era of the loss of (generation) loss." (JT) Jalal will also read selected writings. Christian Keathley is a writer and film/video artist living in Iowa. *Snapshots* (1996) is a multi-screen film/video work which proposes a mystery: within a few decades in the mid-nineteenth century photography was invented, physiognomy became the first mass market paperback books, and Edgar Allan Poe wrote the first detective stories. What connects these events? And what does Memphis-home of Elvis-have to do with it all?

Mar 30

Sunday 7:30pm SAN FRANCISCO ART INSTITUTE
Dreyers' Ordet plus Winter Dream Lieder by Peter Herzwitz

Ordet (The Word)(1954-55, 126 min.) is Carl Dreyer's profound meditation on the place of the spiritual in human life, and a landmark of world cinema. Based on a play by Kaj Munk, *Ordet* tells a simple but compelling story of religious belief and dogma in a rural Danish town. Dreyer keeps the theatrical chamber staging intact but creates an intricate weave of camera movements (shots lasting as long as 8 minutes) through which time becomes the invisible but dominating character. "I made *Ordet* in order to show myself that I could make a miracle people would believe in." (CD) Peter Herzwitz' *Winter Dream Lieder* (1993) is a haunting evocation of mysteries underlying forms in his daily life.

Mar 16
SAN FRANCISCO ART INSTITUTE

Sunday 5:30pm SAN FRANCISCO ART INSTITUTE
Early Evening Experimental Free Admission

Regular 8mm films: Ivan's *Scarf* (1965), *Note One* (1968) and *Note To Pati* (1969) by Saul Levine, *The Web* (1974) by Marjorie Keller, *Matrice* (1974) by Daniel Eisenberg, *Splitting You* *Splitting Me Still* (1988) by Scott Stark, *Diary Footage* (1996-7) by Greg Pierce and *Rhesus Monkey Peanut Butter Cups* (1994) by Michael Johnson.

Sunday 7:30pm SAN FRANCISCO ART INSTITUTE
Early Animation from the Silent Era

Animation is usually overlooked when considering films from the first part of the century, but many are remarkably fresh by today's standards. This program presents several rarely seen gems which delight in films new-found ability to bring still images to animated life. Films include *Drame Chez les Fantoces* (1908) and *The Man In The Moon* (1909) by Emil Cohl, *Princess Nicotine* (1909) by J. Stuart Blackton, *How A Mosquito Operates* (1916) and *The Pet* (1917) by Winsor McCay, *Down Where the Limburger Blows* (1917) featuring the Katzenjammer Kids, *Max and Moritz* (ca. 1920) from Wilhelm Busch, *Adam Raises Cain* (1920) by Tony Sarg, *The Voice of the Nightingale* (1923) by Ladislas Starevitch, *The Fortune Teller* (1923, hand-tinted) by Max Fleischer, *Sure-locked Homes* (1926) by Otto Mesmer and others.

Mar 20
CENTER FOR THE ARTS
Unstable Mirrors: Films by Pelle Lowe

Pelle Lowe In Person
Pelle Lowe's films and performances have been riveting Boston and New York audiences for years, and in her first San Francisco appearance she will show a broad range of super-8mm and 16mm films: "I'm interested in the ways that culture mediates emotion and identity...How do certain gestures and emotional styles become repressed or ritualized to the extent that they return as something else?" (PL) *Earthly Possessions* is an exploration of hysteria, fragmentation, obsession and loss. It's a ghost story, metatexting, false endings and identities; a fever dream inspired by Wuthering Heights, Grimm's fairy tales, and the paintings of Fuseli and Balthus. Pelle will also show *Smoke, Work, Bottomline*, new city movies and night rolls, which begin a series of meditations about "...the demolition of the urban memory palace."

Mar 23
SAN FRANCISCO ART INSTITUTE
City Symphony: Films by Dominic Angerame

Dominic Angerame In Person
Canyon Cinema Director and San Francisco based filmmaker Dominic Angerame premieres *In The Course Of Human Events* (1997), concluding the cycle of four individual films of his "City Symphony," and *Line of Fire* (1997). This quartet of black and white films represents a decade of Dominic's work that explores and observes the urban environment in its constant state of change. Since 1969 he has made more than 20 films, and his approach to filmmaking has evolved from casual impressionism, a personal diary style, to the passionate semi-abstraction of recent imagistic work. In all of Dominic's films there is a painterly delight in the visual mix drawn from the life of the city, one that also reveals political and social underpinnings. Also: *Continuum*, *Deconstruction*, *Sight* and *Premonition*.

Apr 3
CENTER FOR THE ARTS
Past Imperfect: Films by Su Friedrich

Su Friedrich In Person
Su Friedrich has become one of America's most celebrated and groundbreaking independent filmmakers over the years. Moving between intimately personal and politically charged subject matter, Su's films are formally daring yet reach out to many audiences. As a longtime lesbian activist, her work champions both social and aesthetic personal freedom. The Cinematheque will mark the San Francisco premiere of her newest film, *Hide and Seek*, on April 6th with an additional evening of Su's earlier work. Tonight's screening includes of two earlier major autobiographical works which poetically explore memories of complex relationships with her mother and father. Each creates a distinctive portrait which is specific to her history yet fraught with universal meaning. *The Ties That Bind* (1984, 55 min.) investigates the childhood of Friedrich's mother in Nazi Germany against the backdrop of her (then) current life in America; in *Sink Or Swim* (1990, 48 min.) a young girl uses a series of twenty-six stories to recount the events that formed her perceptions of fatherhood, family, work and play.

Apr 4
Friday 8:00pm
Special Day, Location & Admission \$6.50, no discounts
CASTRO THEATER [CASTRO ST. NEAR MARKET]

Hard As Hell: The Lost Gay Erotica of Fred Halsted

Fred Halsted was the most notorious gay underground filmmaker of the 1970's. Tonight we present three extremely rare films, *Sex Garage* (1972), *LA Plays Itself* (1972), and the extraordinary *Sex Tool* (1975). Each film contains scenes that are censored out of gay erotic film. His films combine grungy poetic lyricism, brutal sadomasochistic imagery, and an uncompromising vision of masculinity, influencing filmmakers as diverse as Derek Jarman and Bruce LaBruce. (Programmed by Joel Shepard) This program is subject to change; please call 558.8129 for updated information.

Apr 6
SAN FRANCISCO ART INSTITUTE
Early Evening Experimental Free Admission
The Passion of Joan of Arc (1927) by Carl Th. Dreyer

Sunday 7:30pm SAN FRANCISCO ART INSTITUTE
Hide and Seek by Su Friedrich

Su Friedrich In Person
Co-Sponsored by Frameline
Hide and Seek (1996, 63 min., produced in association with the Independent Television Service) is an exploration into wild, uncharted territory—lesbian adolescence in the 1960's. Lou is a 12 year old girl who daydreams in a tree